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wound into a shuttle which is longer than a tatting shuttle, and wider than the ordinary netting needle. This is moved back and forth over the paper pattern with the left hand, while the right one catches it down firmly with a needle and thread, one stitch on each side of the pattern.

This may sound easy enough to do—in fact, it looks easy; but that dexterous turn of the wrist which puts the gold thread in exactly the right spot, and that other one which catches it with the needle at the precise point to hold it securely, is only obtained by long practice, and the novice finds it not easy to acquire.

The design given is one used for the long pillow, or headrest, on the divan, and is very handsome when thrown up in heavy gold thread.

THE SEASON'S TRANSPARENT DRAPERIES.

BY MRS. S. A. BROCK PUTNAM.



CHANGES which, within a few years, have crept into draperies for housefurnishing, have been very interesting to those persons who have taken pains to watch the development of manufactures and the trend of fashion in this direction. These changes have affected taste in the laces and muslins in use for hangings, not less than in the heavier stuffs employed for the purpose. It has been but a few

years, comparatively, since, in our more elegant city houses, we saw little else in under-curtains for the best rooms than curtains of Swiss manufacture, of net or muslin enriched with tambour embroidery, in designs more or less rich and elaborate. They were deemed, *par excellence*, the handsomest hangings of their kind, to throw out in relief the costly brocatelles or the sumptuous damasks which draped the wide windows of fashionable mansions. They have not yet entirely disappeared from the market, and are still in demand to satisfy a conservative tendency of fancy in occasional individuals, but they suffered a partial eclipse, disappearing in a great measure from sight before the sudden popularity of the *étamine*, grenadine, or scrim curtains, with their insertions and borderings of Alsace (misnamed *antique*) lace. For several years there were shown by dealers in our city few other curtains for the best rooms than the lace-garnished canvas muslin curtains—Alsace lace also extensively appearing in bedspreads, pillow-covers, bureau and sideboard scarfs, antimacassars, and other useful fancy articles. But the time came when Alsace lace suffered a decline in favor, giving way before the richer Florentine and other torchons; and scrim curtains declined before the introduction of those of the heavy net that the newer laces trimmed. Scrim curtains, however, have not entirely gone out of notice, and Alsace lace in various useful articles continues to be an important factor in the linen department of housefurnishing.

Varying the existing fancy for the lace-garnished net curtains referred to, a very pleasing and popular use of this heavy net is seen in curtains, bedspreads, pillow-covers, scarfs, etc., enriched with an applied embroidery of a heavy linen braid, piping-cord, buttons or knots, and pictorial bordering, manufactured for the purpose—this embroidery taking on designs peculiar to the times of *la Pompadour*, Louis XIV., Marie Antoinette, and other periods of the French Renaissance. And among hangings of their character in present use, to be purchased at moderate cost, there are none more artistic in effect or altogether more pleasing, than those which are shown as appliqué lace. They retail at from about \$10 to \$20 per pair, according to the nature of the embroidery on them, and in a comparative sense they are not surpassed in effectiveness by any of the transparent hangings now in use. Far richer, however, and far more elegant, are the net and the grenadine curtains, bedspreads, pillow-covers, etc., with bordering and other garnishing of the Renaissance laces, which have been the outcome of the last few years in the lace-making of Belgium and other European countries, and to a limited extent are made in our own country. These laces cannot be classed among the guipures, although to a

certain extent they are wrought with the needle. The method of the work understands the use of specially-woven linen braids, and specially-manufactured piping-cords, buttons and knots, applied in a pattern of bold relief on stiff paper, usually embracing waving lines and tangles, leaves and large blossoms, the web being effected of fine flax threads, which are passed in *modes* or “legs,” from point, and twisted on their return, producing a grounding somewhat like irregular net-work. For the most part the Renaissance laces are made in the insertions and borderings which garnish the curtains of the heavy net and *étamine* mentioned; but they are seen in vestibule hangings, sash curtains and other pieces for housefurnishing in what are termed “all-over designs,” and there is no limit possible in hangings in which designs for them cannot be made. A recent variety of lace after the character of the Renaissance laces, called the “Stephanie,” in honor of the Belgian widow of the late Prince Rudolph of Austria, is one of the handsomest of the real laces employed for trimming household draperies. It is quoted as a French product, but doubtless had inception in the Netherlands. Curtains of net or grenadine, with bordering of Stephanie lace, sell at from \$35 upward per pair; those of heavy net, trimmed with what is known as “Princesse” point, the design of which is developed in piping-cord of flax thread, sell at from about \$65 to \$75 per pair: when the curtains are of fine grenadine, with trimming of the Princesse point in silk, the price per pair ranges at from \$85 upward. Grenadine curtains bordered with the variety of Renaissance lace called “Colbert” sell at from \$35 upward per pair; curtains of net or *étamine*, trimmed with “Louis XIV.” lace, sell at from \$15 to \$85 per pair; while a comprehensive range in price for curtains garnished with the Renaissance laces is from \$10 to \$100 per pair, according to the depth, variety and character of the lace that forms the trimming.

Much favor attaches to Brussels lace curtains, which are of bobbinet of firm texture and medium fine mesh, wrought in elaborate floriated designs—these designs in effect resembling the designs in which the Swiss tambour embroidery is wrought. They range in price, according to quality, at from \$5 to \$30 per pair—an interesting departure from the conservative idea, appearing in curtains of *point d'esprit* net, wrought with a rich floriated border.

Rivalling in popularity the Brussels lace and other rich lace curtains are those known as “Irish cut point,” upon which an application of cambric is delightfully introduced somewhat after the effect of the “Carrickmacross” lace, in conjunction with tambour and overcast stitches. The price of these curtains ranges from about \$12 to \$40 per pair, according to quality and the character of the design. There are no handsomer or more effective window draperies, even at much greater cost, than those of the Irish cut lace.

The Nottingham curtains come in as the plebeians of their kind, but they are plebeian only by comparison, and, coming within the means of the humble cottager for rendering more attractive the best room of his simple home, they conserve a purpose for furnishing as good in their place as the costly Honiton, Duchesse, or Renaissance, through which the sunlight shimmers into the sumptuous drawing-room of the American Croesus. Some of us are disposed to despise the products of the Nottingham looms. The designs of many of the Nottingham laces are marvels of richness, and were not their greatest recommendation the very low prices at which they are held, and which bring them within the power of possession of the peasantry in all countries, we should possibly appreciate them for what they are more nearly worth as manufactures. The range of prices for curtains of Nottingham lace begins at about \$1.50, and rarely exceeds about \$5 per pair.

There is nothing new to quote in the designs of the cottage muslins. They are in dotted grounding, in grounding of wafer spots, small fleur-de-lis and other set figures, and small sprigs; and there are pieces to be used for sash curtains and vestibule curtains with a border of floriated design on each side—the field sprigged, dotted, spotted, or plain. When for sash curtains, the plain muslin is now quite as much used as the figured, the trimming being a ruffle of the muslin about four inches wide, which may be fluted or not, according to fancy, and in hanging one side overlapping the other, the sides drawn back in curves, and confined to the window frame under a bow of the muslin or of satin ribbon.